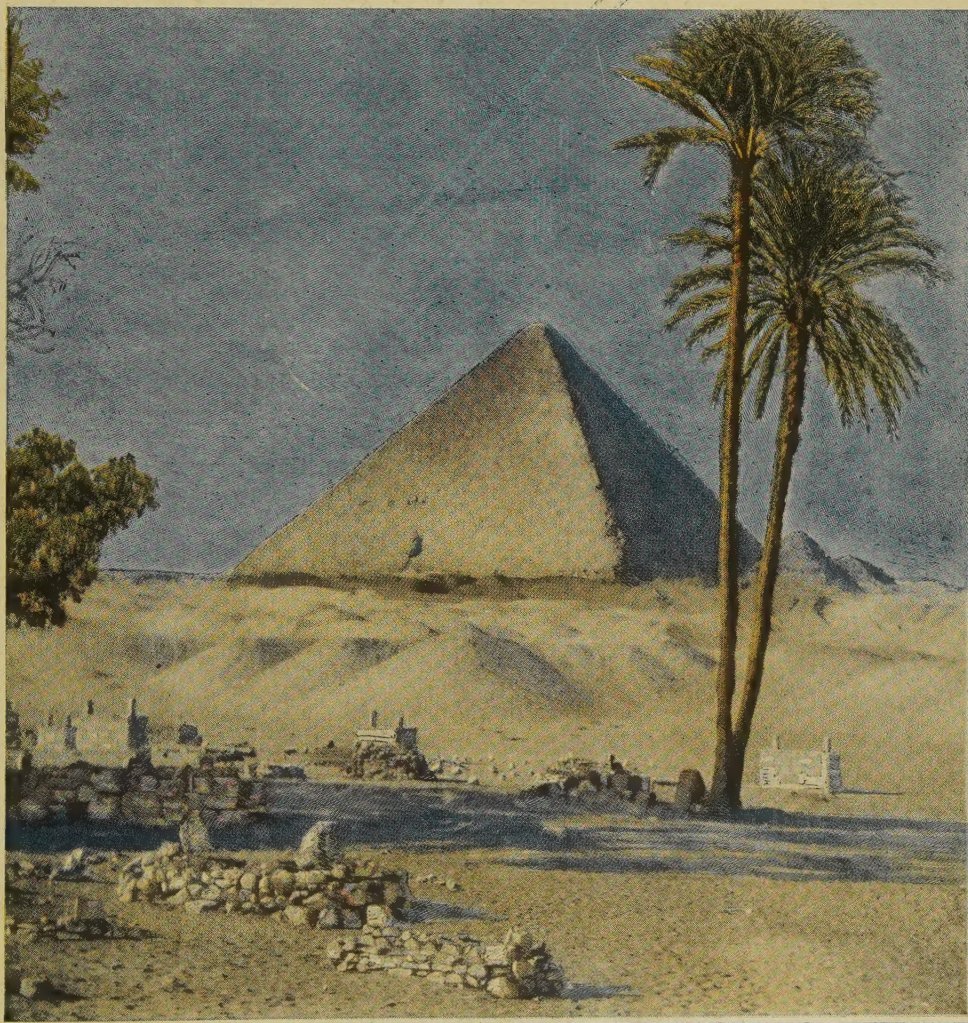


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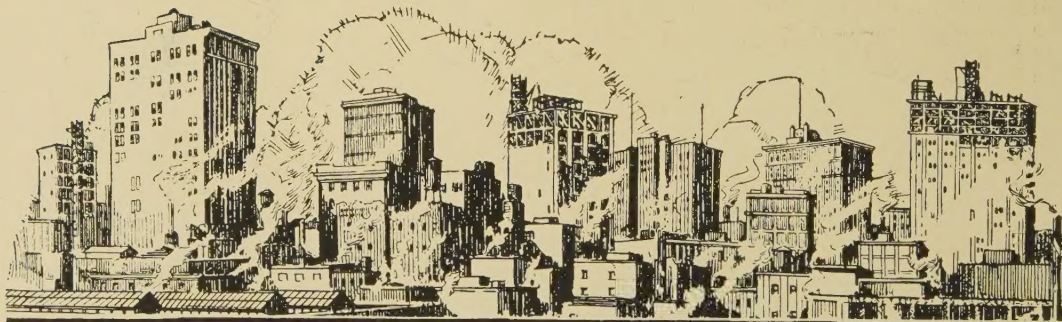
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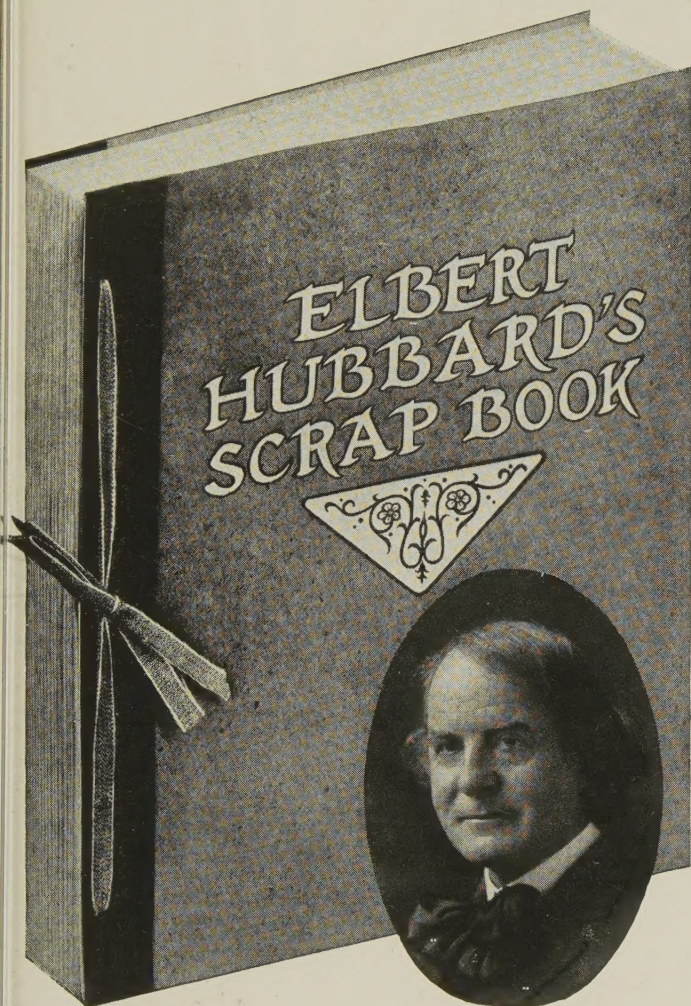
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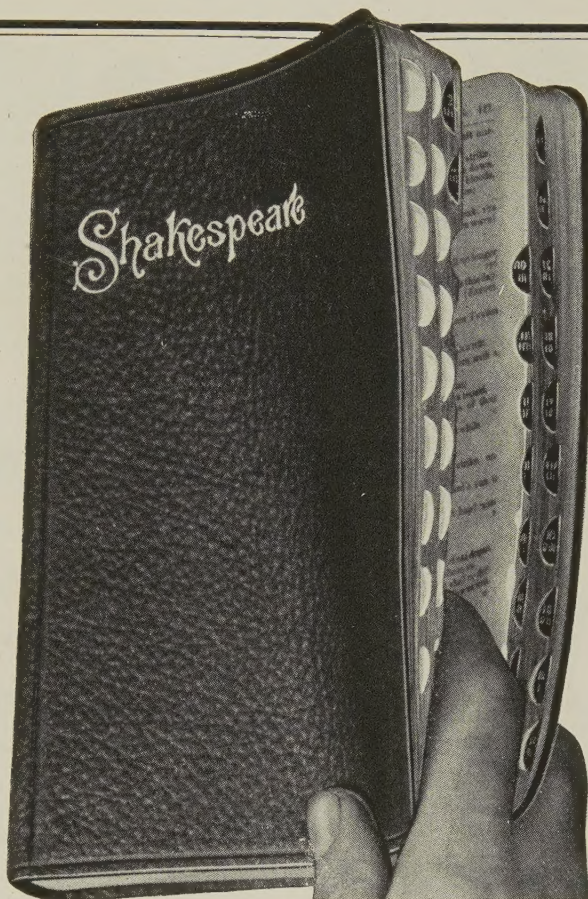
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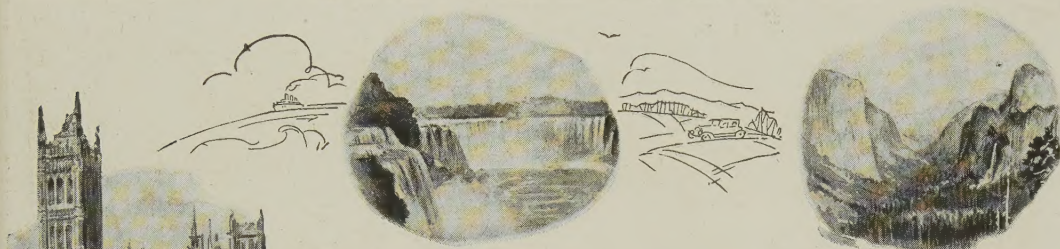
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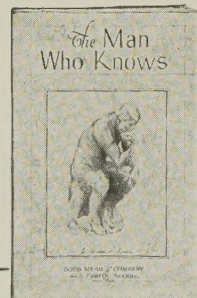
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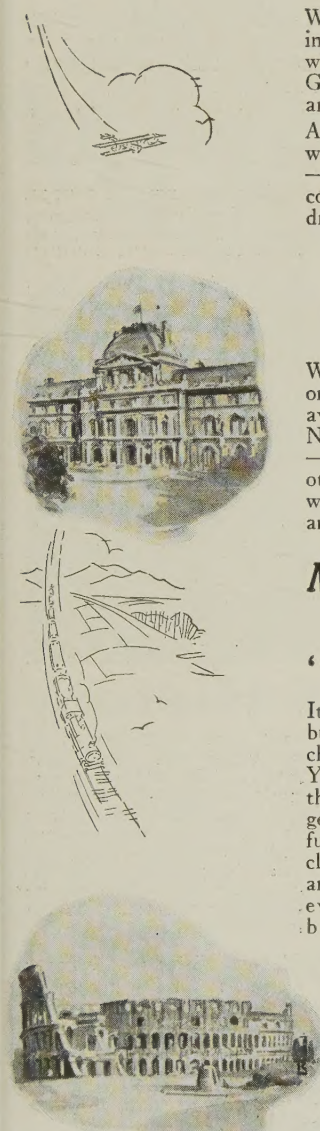
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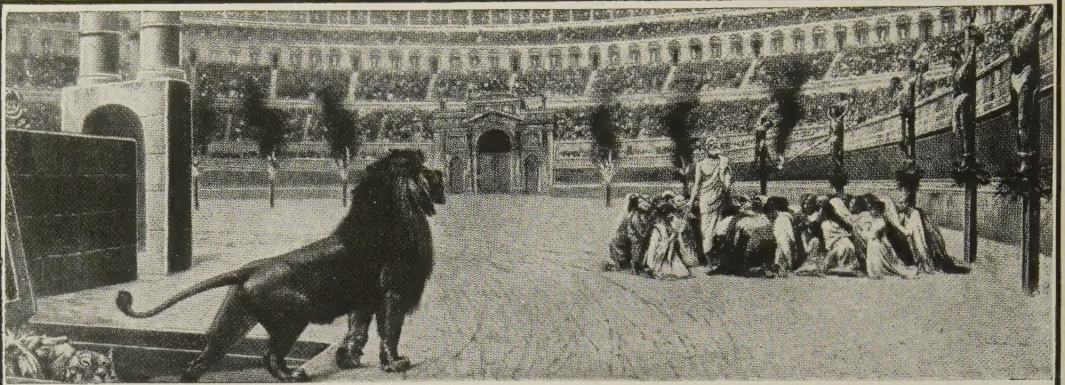


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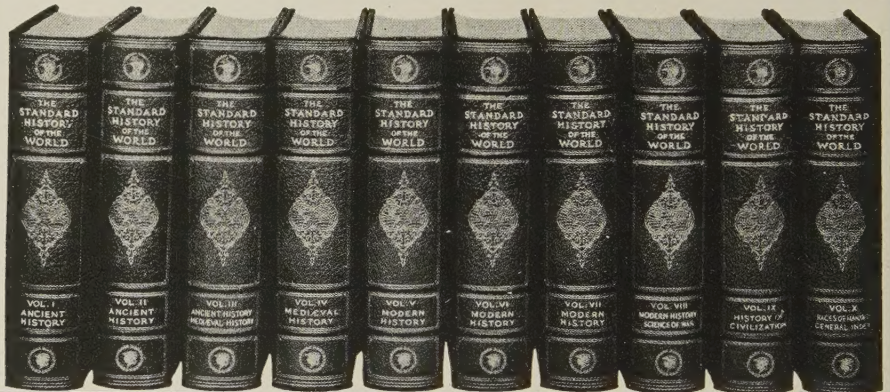
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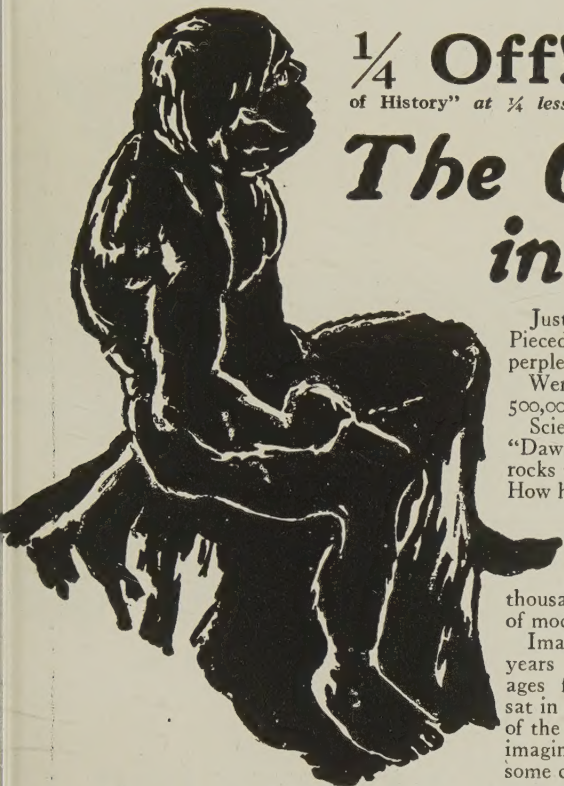
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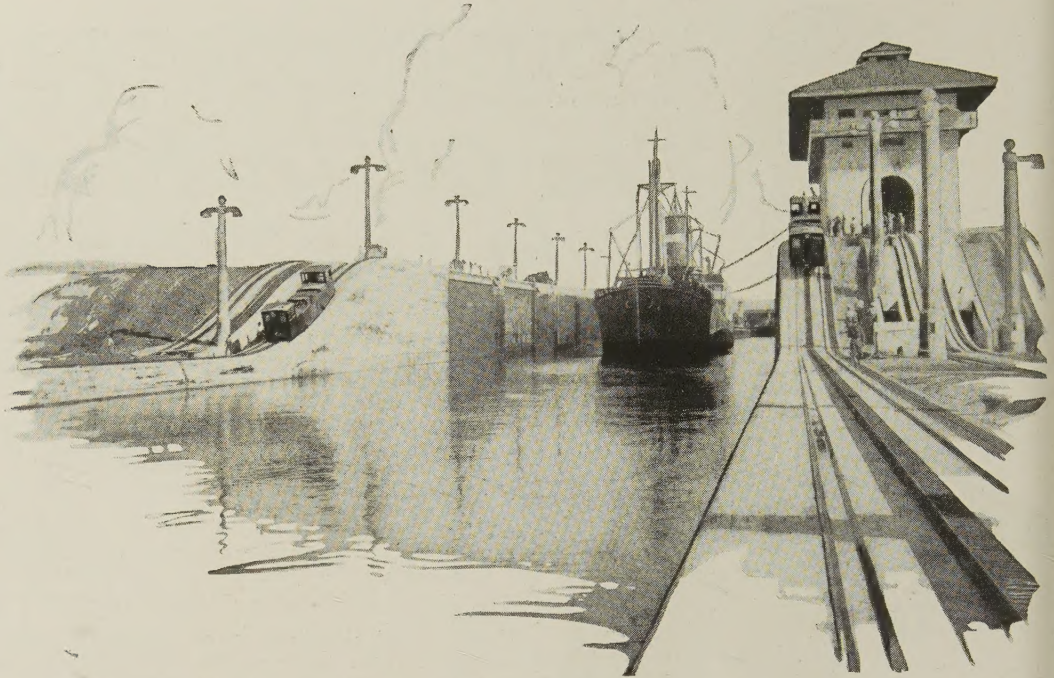
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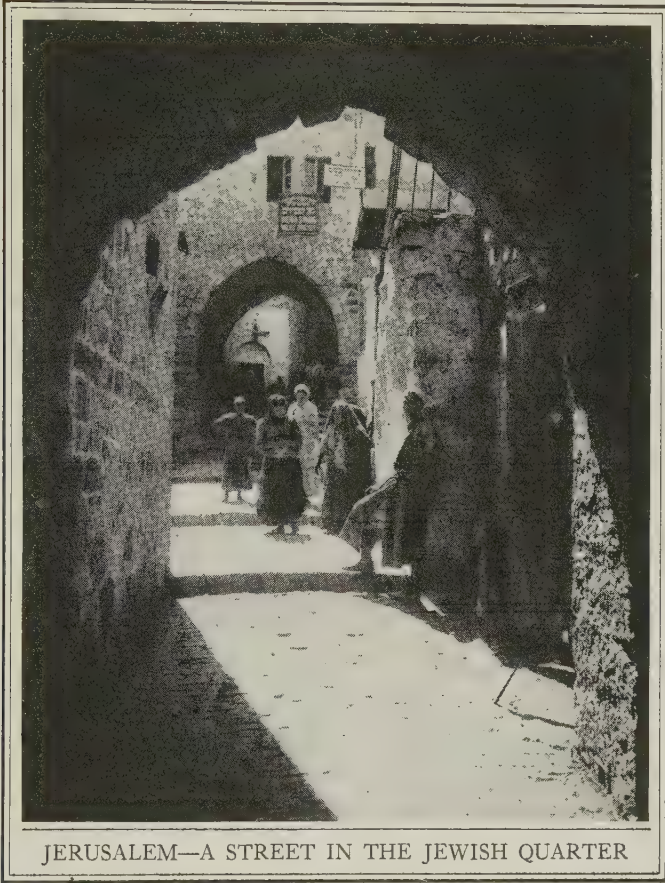
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The MENTOR

Vol. 11
No. 12



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JANUARY, 1924



MADEIRA AND THE MEDITERRANEAN

A PERSONALLY CONDUCTED TOUR WITH
DWIGHT L. ELMENDORF
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THE FIRST THRILL OF THE VOYAGE

After a number of days at sea our ship drops anchor in the harbor of Funchal, Madeira. Very effective is the setting of the bay, surmounted by a barren range of mountains broken by jutting peaks. At the base, the city occupies a narrow strip close to the water. Gardens, country houses, and vineyards mount the steep hillside

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There were many ways of "doing" the Mediterranean then, but all of them had their hitches, their delays, and their inconveniences. To-day—the facilities of oceanic travel have been so developed—one may go with a party on a chartered steamer and visit all the important places on the Mediterranean shore with the steamer as living quarters throughout the whole journey, both going and coming.

On such a trip we see, without waste of time or effort, the beautiful scenes and interesting historic spots that travelers of an earlier day saw only at a great expenditure of time, effort, and money.

Before the great sea is reached, we break the voyage at Madeira—a little island paradise. Even before we anchor, a swarm of tiny boats surrounds us, bearing expert swimmers from five years of age upward, all begging a silver coin, which they will dive for and catch as it sinks in the clear blue water. For a dollar one of them will dive from the top of the deck of an ocean liner, swim under the hull and come up on the other side to claim his reward. In doing this he descends thirty-five feet under water, and at that depth swims for one hundred feet under the bottom of the steamer!

One no sooner sets foot on the stone quay at Funchal than the quaintness



DIVING BOYS GREET THE STEAMER AT MADEIRA

These urchins learn to swim as soon as they can walk. Their feats of aquatic skill usually win rewards of silver coins thrown into the water by the crowd that lines the ship's rail

of the town and its people is in evidence. Nowhere else in the world does one go sledging every day of the year—*without snow*. A wickerwork body on wooden runners, with a canvas canopy and chintz side curtains, makes an ideal vehicle for this hilly little city. A team of patient oxen is the motive power, and we ride in perfect comfort over the small shiny cobbles with which all the streets are solidly paved.

The “chauffeurs”

are strong-lunged—they must be to hold their jobs. Running mile after mile, uphill and down, goading the oxen with one hand and lubricating the runners with an oily rag carried in the other, is not an occupation for the weak-hearted. These drivers in their youth probably peddled pretty little boutonnières, as the youngsters do to-day, running alongside the sledges and casting the flowers in the laps of the riders, hoping for a coin in exchange. These little urchins will chase you half a mile for a nickel; their dimpled smiles are finally irresistible.

The most



A POPULAR THOROUGHFARE IN FUNCHAL

Bordered by stately plane trees and lined with little shops, where the fine Madeira needlework, wickerwork, and famous wines of the island are offered at tempting prices



EXCITING INCIDENT
OF A VISIT TO
MADEIRA ❖ ❖

A four-mile slide down the smoothly cobbled roadway from the top of the mountain above Funchal, in a wicker basket on runners. Every sharp turn brings to view a new scene of gorgeous beauty. The skilful steering of the attendants makes this thrilling journey a safe one, in spite of the breakneck speed on the steep stretches

exciting experience that Madeira offers is the four-mile "slide" down the mountainside. To get to the top of the mountain we take the rack-and-pinion railway. The grade is steep, and every few feet brings exclamations of delight. Our leisurely upward progress is marked by changing panoramas of exquisite beauty, for every variety of semi-tropical vegetation flourishes here on the warm southern slope. At the top there is an excellent restaurant, literally above the clouds—when there are clouds. Spread at our feet, beyond the flowered hillsides, is a hundred miles of sunny sea, stretching in the distance until the horizon imperceptibly merges with the blue sky.

Now begins the "slide." We get in a basket-like affair on runners and start down a steep, winding, cobbled path; at times we crawl along on the side of a deep ravine, then at a brisk run between garden walls, all but concealed with bright-hued flowering vines. Overhanging the pathway are giant geraniums, huge poinsettias, and other flowering plants in gorgeous array.

The last half-mile of the slide is taken at breathless speed, and at the end one finds a warm reception from the shopkeepers, who offer the famed Madeira needlework for sale in great variety—and sell it to you at New York prices, unless you are a good bargainer.

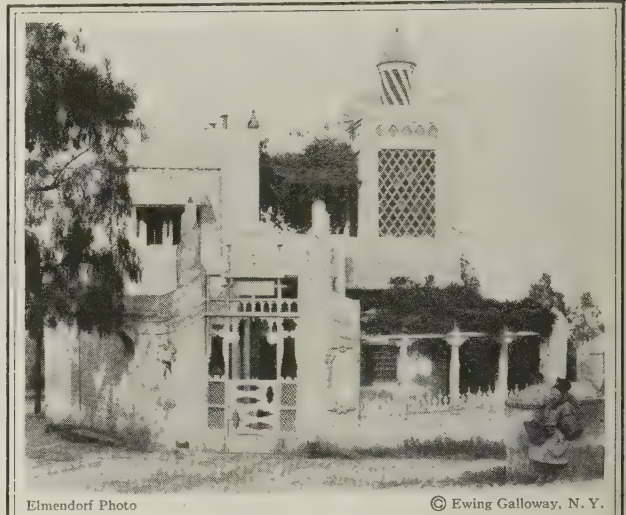
The departure from Funchal is always regretful; one could well spend many weeks in this sunny land.

Standing with a group on the deck of a steamer approaching Gibraltar, one invariably hears expressions of surprise at the first sight of the Rock.

Nearly everyone has had in mind a huge cliff jutting boldly out of the water at the very entrance to the straits. Instead we see first the rocky steeps of the Moroccan coast with ancient Moorish watch towers crowning each pointed eminence; then the hilly coast of the Spanish mainland to the northward, and finally a low cape with a graceful white lighthouse. The point of land which is Gibraltar is least impressive from the straits, and it is not until we sail well up into the splendid curving Bay of Gibraltar that we realize

the dominating strength and majesty of this greatest fortress in the world.

After Gibraltar is passed, a day's journey along the African coast, with the rugged, snowy peaks of the Atlas range in the distance, brings us into the curving bay about which is built Algiers. In this fascinating city the Moorish first begins to make its indelible impress felt. Algiers has just about an even mixture of ancient and modern. Cross a street a stone's throw behind the



AN ARAB HOUSE, ALGIERS

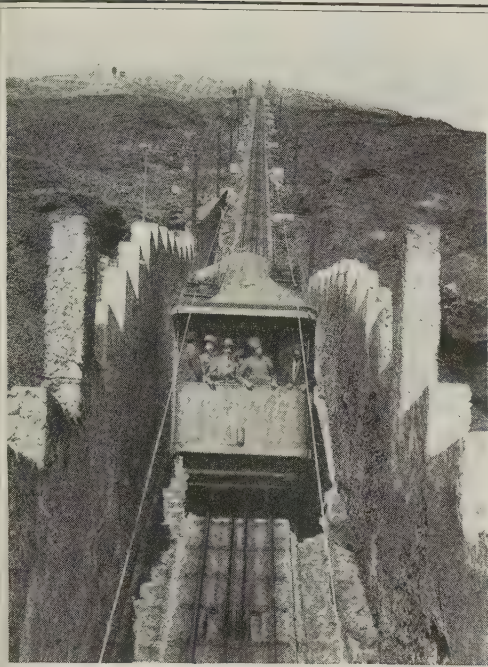
The fact that many of the gleaming white houses are embowered in luxuriant foliage gives rise to the Arab saying that Algiers is "a diamond set in an emerald frame"



PLACE DU GOUVERNEMENT, ALGIERS

The snow-white mosque on the right is laid out in the form of a Greek cross. The Turkish architect who incorporated the Christian emblem in this Moslem mosque was put to death. Not far to the east is the Place de la Pecherie, the site of the pirates' slave market

magnificent water-front boulevard, and you step back ten centuries. Enter one of these narrow, winding streets, which must have been traced originally by a grazing goat. No vehicles are here—they couldn't pass; a man on donkey back would block the whole street.



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UP THE SIDE OF MT. VESUVIUS

The electric railway, which goes almost to the top of the cone, affords many fine views of the Bay of Naples. On a spur of the mountain, at an elevation of 2,200 feet, is an observatory. From this position, between two gorges down which lava streams flow, geological observations have been carried on safely

In summer, in these latitudes, the sun beats down unmercifully, and the close-walled streets furnish shade.

Every other doorway is a shop, and we wonder what value the leisurely proprietor places on his time, and what his "overhead" amounts to. You could buy his entire stock for a dollar—a day's transactions must amount to a pitifully small sum. Two-score over-ripe tangerines, a string of shriveled figs, and a handful of black dates would be a typical inventory. In other cave-like shops a small assortment of tarnished brassware is displayed. Next is a meat shop, with a carcass of mutton—from its appearance too "high" for civilized tastes. Another hole-in-the-wall contains a bakeshop with a few loaves of coarse bread, a tray of seed-cakes, and perhaps some native confections, insipidly sweet.

Interspersed with all these are the

inevitable cafés, where nothing but the black, sirupy Turkish coffee is served. A small charcoal stove, a brass coffee-pot, a few tiny cups, and plenty of bench room is all that is needed. The Arab men dearly love to group themselves in and about these little coffee shops, sitting idly hour after hour. Mohammed put a taboo on strong drink, and his command is strictly obeyed by his followers to this day; a drunken Mohammedan is indeed a rarity.

Up at the top of the hill is a market place where the articles of



© Ewing Galloway, N. Y.

THE BLUE GROTTO OF CAPRI

Its entrance is only three feet high; inside, the cave widens into a grotto forty feet high and two hundred feet long. Everything appears to be silver and blue, while the roof twinkles with sapphire lights

trade are such as might be got from a public "dump" in America. An assortment of rusty cans of all sizes, old whisky bottles, a few odd goblets, some pewter spoons, conserve jars, odd bits of hardware—all neatly arranged *for sale*.

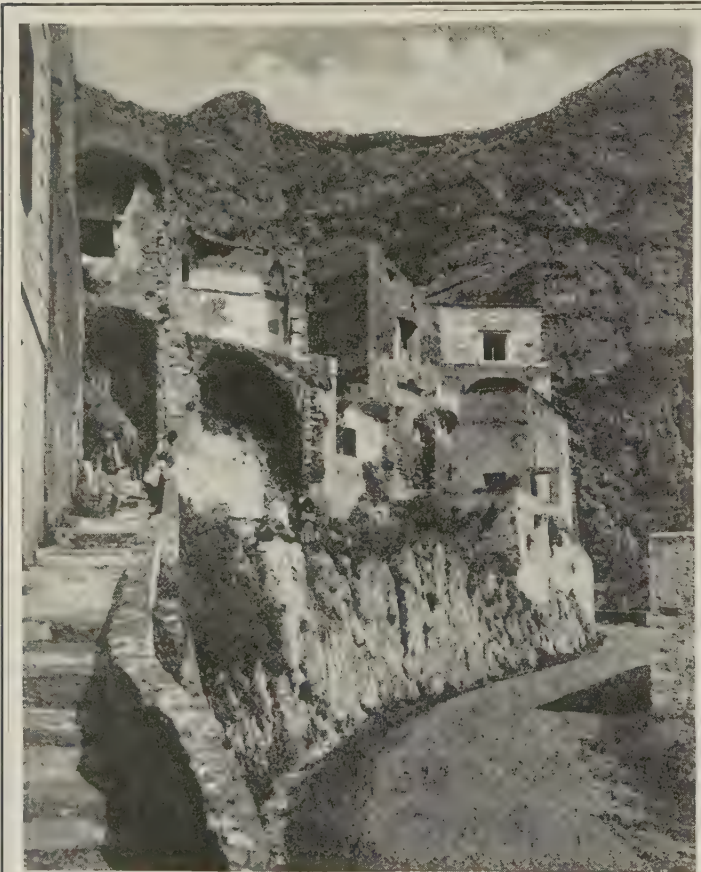
Another stall has miscellaneous pieces of furniture, more or less wrecked, sundry bits of cloth, suitable for patching, and some dog-eared books in various languages—surely nothing goes to waste in Algiers.

Here, as in every part of the Near East, a five-gallon oil can is eagerly sought for—to be used instead of the picturesque water jar which has been indispensable in the Oriental home for many centuries.

Outside the native section, Algiers is up to the minute—with wide, well-paved streets, electric trams, rushing automobiles, and neatly kept shops. The suburbs are truly lovely, with their pretty villas set about on the hill-sides, always surrounded with bright flowers, luxuriant shrubbery, and stately palms. Wherever one turns, a colorful picture greets the eyes.

Usually on leaving Algiers we make our way to the northward toward the Riviera region. The second morning's sunrise finds us awakening to see over the bows the steep southern slopes of the Maritime Alps. The Riviera coast is undoubtedly the most beautiful in the world. Strung along the rocky shore for miles are world-famous resorts, where in winter the bright sunshine delightfully tempers the cold winds and all outdoors offers irresistible delights.

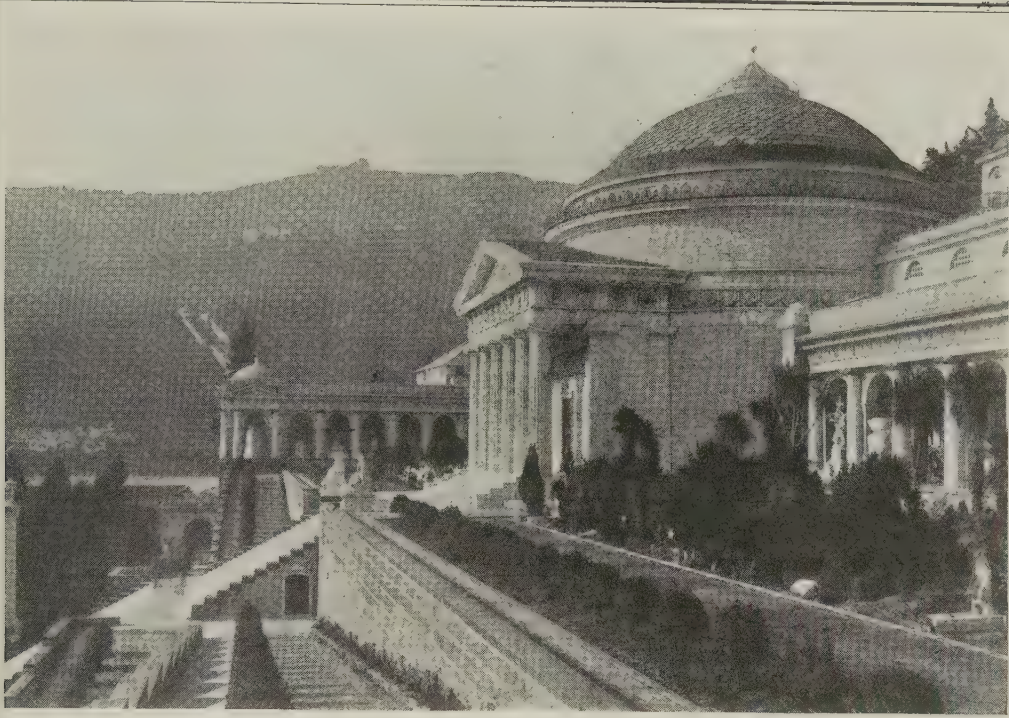
Monte Carlo is the center of this world of gayety. The Casino will attract both the curious traveler and the inveterate gam-



© Ewing Galloway, N.Y.

WINDING ROAD TO AMALFI

Not built for speed maniacs but replete with delightful pictures at every turn. It follows the rugged coast line and is dotted with colorful villages clinging to the cliffs



CAMPO SANTO,
GENOA ❖ ❖

The Genoese have made of this "Sacred Field" the most ornate cemetery in Europe. The soil was brought from the Holy Land. The classic beauty of the memorial building is enhanced by hundreds of marble statues

ler, but only the latter will very long remain indoors. A stack of chips soon disappears even with a carefully studied "system," and the steady stream of currency of all countries that flows through this somewhat gaudy and, of late years, shabby gambler's resort is sufficient to pay large salaries to the local officials, relieve the 'permanent inhabitants of taxes, support the nominal head of the principality, his coterie, and the brilliantly garbed army," and still pay a fair dividend to the stockholders of the Casino. And yet the tables have never been found other than "straight." It is a perfectly conducted Temple of Mammon, where thousands pay their devotions—and dollars—every year in the fond hope of getting something for nothing.

This, however, is the only sordid spot in the sunny Riviera district. The sparkling gayety of the winter vacationists, the holiday spirit of the residents, the invigorating sports and games, the superb scenery along the Grand Corniche Road, the warm transparent blue of the sea, the matchless climate—all combine to drive away care.

Another short sail, within sight of the Italian coast, and we come to Naples. Taken as a whole, the bay, with all its surroundings, is a sight of much beauty; but, frankly, the city of Naples looks best at a distance. The streets, unevenly paved, are not designed for comfortable rapid transit. A major portion of the city seems to consist of tenements, teeming with life.



Photo Ewing Galloway, N. Y.

A NEAPOLITAN VEGETABLE VENDER

Well-laden donkeys and their masters are familiar figures on the narrow, noisy streets of Naples

However, when we get away from the crowded center of Naples we find many imposing avenues, and when the higher portions of the city are reached we catch glimpses of the fascinating curve of beauty backed up by smoking Vesuvius.

Over on the road to Pompeii are the famous macaroni factories. If it isn't rainy these places are nearly hidden behind the racks on which this staple article of food is hung

to dry. The road is a busy one, and dusty, and much of the dust is absorbed in the drying process, imparting a delicate yellow-brown shade to the macaroni! After we had seen a not-too-clean old man kneading the mass of dough with his feet we were amazed at the gusto with which the Neapolitan inhales—yes, audibly inhales—his heaping dish of "spaghetti au gratin." Verily, in Naples each man must, in time, eat his "peck of dust."

The real beauty of Naples, however, is not in Naples itself. The bold rugged cliffs that form the southern tip of the crescent of beauty called the Bay of Naples shelter two towns of rare charm—Sorrento and Amalfi—and broken off from the peninsula, and but a short distance westward, is the rocky isle of Capri.

Swift, comfortable steamers cross from Naples to Sorrento in a couple of hours. Before the vessel loses headway the gangway is encircled with a score of rowboats, each one painted in bright colors and bearing the standard of some one of the hotels perched on the edge of the overhanging precipice a hundred feet above. Hotel "runners" garbed like major generals clamor for your patronage. Entering a rocky tunnel at the landing you are escorted to an elevator, which with jerky deliberation lifts you to the charming courtyard of the hotel.

Sorrento faces northward, and in summer is partially sheltered by the neighboring heights from the direct rays of the sun. At that season it is a flowery paradise. During the winter months, however, the southern slope is eagerly sought. The backbone of the peninsula is quickly crossed in a swift automobile, and a ten- or twelve-mile drive leads to Amalfi. And such a drive! The steering wheel is in constant motion, swinging around sharp curves and jutting crags, over deep ravines and through dark tunnels. The

MADEIRA AND THE MEDITERRANEAN

oad is a marvel of construction, carved almost in its entirety from the solid rock, at an average of three hundred to four hundred feet above the warm blue sea. At the end of this drive one is fairly dizzy from the rapid and continuous turns, but there still remains the physical ordeal of climbing the steep pathway to the old Capuchin Monastery (now a hotel), up a hundred and forty-odd steps. If your heart or legs are weak, there is a chair manned by a couple of husky Italians, who will carry you to the hotel doorway. However you get there, the reward for your efforts is one of the world's famous vistas, for it seems as if the monastery was planned to occupy the strategic position for beauty of location in this fascinating little fishing village. The cells of the monks have been converted into bedrooms, each with its individual balcony, where one may enjoy in complete privacy an outspread panorama that rivals the best to be found anywhere.

Capri, "isle of sirens," is beyond the ability of ordinary persons to describe. It is quickly apparent to the visitor why Roman emperors, with the whole known world to choose from, selected this as their favorite abode and place of recreation. Here is complete seclusion, a superb climate, and a diversity of glorious views—a satisfying combination that should spell contentment to anyone.

Everyone visits one or more of the famous grottoes—the Blue Grotto is the favorite, and everyone with a camera or a canvas brings away a picture of the



THE CARNIVAL
AT NICE ❖ ❖

The French Riviera is a center of gayety during the winter months. Carnivals of all sorts furnish a continuous round of amusement. The grotesque figures used as "floats" are of huge size, and show much ingenuity and individuality in their make-up



TERRACE OF
SHEPHEARD'S HOTEL,
CAIRO

Visitors to this cosmopolitan city like to sit here in the warmth of the Egyptian sun and watch the passing crowds. One can see representatives of every race in the endless procession past this door. Hindu magicians, snake charmers, animal trainers, sword swallowers, fortune tellers, and fakirs furnish diversion at all hours of the day

white-bearded "fisherman" who haunts the little town at the landing, and who has probably not cast a net or a line for many, many years, owing to the demands of tourists for "poses," requests which are graciously granted for a small consideration.

The introduction to the rugged beauty of Greece, as we thread our way through the archipelago, lends conviction to our preconceived idea that here indeed was a land of inspiration for the immortal poets. The mind reacting to scenes in and about Athens finds expression chiefly in superlatives. Everything is extraordinary! Amazing! Wonderful! The temples and other public structures of the ancient city were so solidly built that they have resisted well the ravages of time and the thoughtless destruction of man, and they are to-day tremendously imposing in their perfection even as ruins.

For some reason the ancient town was not overbuilt and absorbed in more recent construction, as Rome has been. The Greeks not only attained great delicacy and refinement in their smaller temples, but they carried it into their ponderous structures of immense proportion, such as the Temple of Zeus. It is only when one stands close by the columns that supported the roof of this temple (and there were once one hundred and twenty of these columns) that he can appreciate the gigantic scale on which the Greeks constructed their greatest shrines.

One of the oddest sights in Athens is a parade of the Royal Guard. The



STREET IN THE
NATIVE QUARTER
OF CAIRO ❖ ❖

The streets of Cairo in the outskirts of the city are comparatively quiet and orderly. About every coffee house are gathered groups of men who sit for hours sipping black, sirupy Turkish coffee, conversing in hushed voices. The enigmatic expression of their faces adds a certain air of mystery to the setting

costume worn by these men makes for anything but a military aspect. It consists of a small skull-cap with a long, heavy tassel, a bright red waistcoat with an abundance of shining braid, a flounced white skirt, coming just above the knees, long white stockings, and Turkish slippers with sharp, upturned toes and large, fluffy pompons. A company of these guards marching briskly along is well worth seeing.

Athens is the cleanest and best maintained city in the Near East. Marble from Mount Pentelicus, a few miles distant, is plentifully used in building, and the view of the city from the Belvedere of the Acropolis is one of rare beauty. The modern public buildings of Athens are in keeping with the character and refinement that marks the Parthenon and other noble temples of the Greek capital.

The troublous Dardanelles region and the great Moslem metropolis of Constantinople are one of the most fascinating districts of the Levant. The numberless bizarre and colorful streets and shops, the multitude of picturesque characters, and the oddities of Byzantine architecture are most alluring, and so are the many varied scenes on the shores of the "Sweet Waters of Europe" and the Golden Horn.

Palestine, the Holy Land, rises next in our thoughts as we skirt the coast of Asia Minor, past ill-fated Smyrna, Rhodes, Cyprus, and finally head in toward the noble range of Lebanon.

Up until the time of the Great War, Jaffa, notorious as one of the worst of



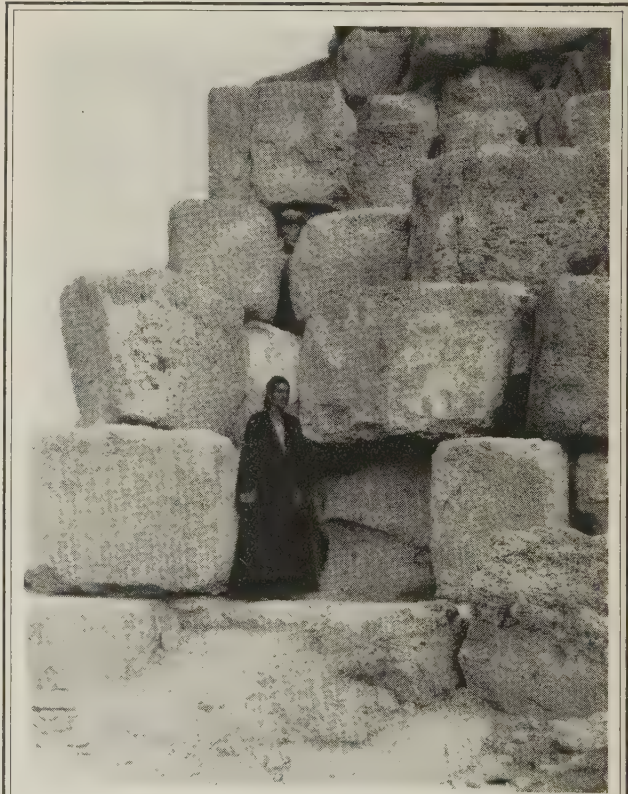
THE PERFECT EXAMPLE OF CLASSIC ARCHITECTURE

The Parthenon, like a regal crown on the brow of the Acropolis, overlooks Phaleron Bay and the Attic Plain. For two centuries it remained in a fine state of preservation until it was wrecked by the explosion of a powder magazine in 1687

the world's ports, was the gateway to Palestine. But to-day, benefiting by the network of splendid wide-gauge railways constructed by the British military forces, Haifa has become the port of entry. The crescent-shaped Bay of Acre furnishes the only shelter to shipping to be found for a hundred miles along this coast.

Those who wish to see Palestine as it has been for many centuries should not long delay their visit. With fine highways and modern railways, travel and transportation by donkey, horse, and camel is rapidly diminishing, and the necessity to do a thing to-day instead of the inevitable "to-morrow" is infusing new life into races heretofore deliberate in the extreme.

The arable land, what there is of it, is amazingly fertile; by merely scratching the surface with the pointed stick of a native plow the inhabitants have been able to eke out a meager portion of food from the land. But the prevalence of stones, large and small, in a great part of the country would discourage even a Vermont farmer in a very short time.



BASE OF THE PYRAMID OF KHUFU

This great pyramid contains about 2,300,000 blocks, the average weight being two and a half tons. Originally, this pyramid was smooth-faced, but the exterior casing of white limestone was removed long ago and used in building streets and mosques in Cairo. Ascent is made with the assistance of Arab guides. At the top is found an enterprising native with a jug of water, to whom the parched and exhausted tourists are willing to pay almost any price for a drink

Outside a score of the best known villages, the settlements are groups of tiny mud huts, each one about the size of a large dry-goods case. It seems as if a good midsummer thunderstorm would wash them away to the ground; but they stand, and the faces of the dwellers reflect their cheerless and usually filthy surroundings. Smiles are never seen in these villages, except on the faces of the younger children.

But from every hill-top an unexpectedly pleasing scene is spread at our feet. This is essentially a pastoral country, and peace seems to overhang it as from an ancient blessing.

In the north, Nazareth, Tiberias, and the Lake of Galilee hold the greatest interest. The tortuous Jordan leads us southward to the region of Jerusalem and Bethlehem, and to a great many other places associated with important events in Biblical history.

A day's journey by the new desert railway to Cairo, or by our steamer to Alexandria, and we are in Egypt. What magic there is in that word! A marvel to Herodotus twenty centuries ago, it is still the land of fascination and mystery, and will remain so for countless generations to come.

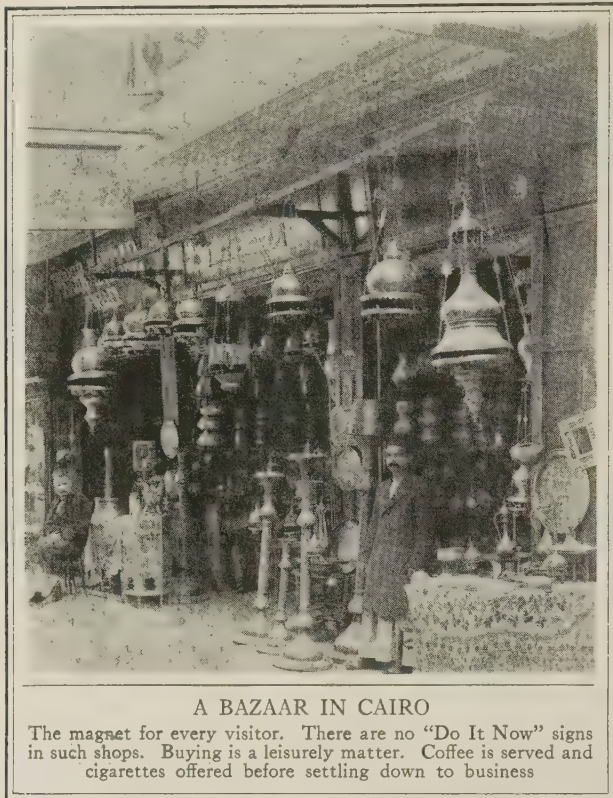
Egypt is the grand climax of every Mediterranean voyage, with its glorious winter climate, its gigantic ruins left by a race of Titans, the colorful throngs in the streets, the Indian magicians with their wonders of black art, the uncanny performances of snake charmers, the weird native funeral processions with the advance guard of shrieking hired mourners, the queer processions of pilgrims setting out or returning from the holy Moslem shrine, Mecca. Cairo is truly the crossroads of the world.

Everywhere about us we find beggars, great numbers of them; beggars who by long years of experience have become skilled in their profession, beggars for the reason that they have nothing else to do, beggars trained to



RIVALS IN SIZE AND AGE OF THE CALIFORNIA SEQUOIAS

These columns of stone at Luxor and Karnak have withstood thirty centuries of destructive inundations and earth tremors. Their conception is almost beyond imagination. The prodigious labor necessary to construct them was only possible where man power was available in uncounted thousands



A BAZAAR IN CAIRO

The magnet for every visitor. There are no "Do It Now" signs in such shops. Buying is a leisurely matter. Coffee is served and cigarettes offered before settling down to business

prey on the gullibility of foreign sight-seers. The British Government used to appeal to tourists not to give so lavishly to these beggars, because they collected sufficient in the two or three months of the "season" to keep them in good financial shape for the whole year, and the people were forming the habit of indolence.

They say the children in Levantine lands are born with outstretched hands. This seems credible after a few days in this part of the world. The children seem to lisp "bakshish" (money) as soon as their lips can form the simplest word. The slightest service, even an im-

aginary one, brings with it a demand for alms.

Get astride one of those diminutive donkeys for a little journey around the pyramids. Your donkey boy trots alongside praising his own ability as a driver and extolling his manly virtues. Mixed in the jabber is subtle flattery of his "fare." If you are solemn and dignified, your donkey's name is "Moses." If your aspect suggests a genial nature, your beast is "Brandy and Soda;" if the boy takes you for a statesman, the hundred-odd pounds of animal is "Teddy Roosevelt" or "Woodrow Wilson." But in these latter days you occasionally find a particularly agile donkey dressed up with a string of beads and dew-dabs hanging about his neck, with his coat of short hair trimmed in a pattern suggestive of an Oriental blanket. As he patters along with his ornaments jingling and his short, stiff legs pounding on the firm sand, your boy smilingly remarks, "This one, Henry Ford." If you close your eyes, the illusion is complete.

Much might be said of points off the main highways along the Mediterranean—places that are easy of access if time allows. A detour can be arranged into Spain and the hospitable little country of Portugal, or a visit made to Tangier and Fez in Morocco. The auto-caravan trip in Algeria and Tunisia over fine new roads is recommended. There are many beautiful spots along the Dalmatian coast of the Adriatic Sea, the Peloponnesian peninsula, the Ægean islands, and Sicily.

PICTURESQUE SCENES ON THE MEDITERRANEAN SHORES



STREET SCÈNE IN OLD ALGIERS

There are two Algierses—the modern French town built by the water, and the ancient Arab city clinging to the steep hill. The old town furnishes most of the fascination for travelers. The streets are winding, steep, and narrow—some barely wide enough to pass through. The houses are whitewashed stone, bare and uninviting from the streets. The overhanging balconies are supported by small timbers, and give the impression that each house leans upon its neighbor for support.



THE PICO FORT AT FUNCHAL

Dating from the earliest years of Madeira, is now entirely obsolete and serves only for a support for a score of vineyards and trellised gardens. In the fort are some musty dungeons and the crumbling quarters of the former garrison



AN UNUSUAL SCENE IN GIBRALTAR

Gibraltar's streets, with one or two exceptions, are blind alleys. Even Main Street is too narrow to permit any vehicles but the curious two-seated surrey drawn by a miniature horse. The city clings to the lower edge of the rock, and, although activity centers in the powerful garrisons, the street life comprises all races. The free port has attracted merchants with varied wares from all corners of the world



Photo Ewing Galloway. N. Y.

NICE—A GAY WORLD PLAYGROUND

Situated at the western limit of the Riviera di Ponente (coast of the setting sun). The mildness of the climate and the natural beauty of the coast scenery, with its steep crags and towered hill-tops, together with the imposing background made by the Maritime Alps, attract visitors from all parts of the world



MONTE CARLO—THE CAPITAL OF CHANCE

The most frequented portion of the tiny principality of Monaco is ideally situated under the shelter of the steep sides of the Maritime Alps. Residents here pay no taxes, but, except for the employees of the Casino, none of them can enter the confines of the Casino. The Casino pays the upkeep of the entire principality and leaves a very substantial balance for the shareholders



© Ewing Galloway, N. Y.

TYPICAL STREET IN GENOA

Genoa has a particular appeal for Americans because of its associations with Columbus. In his will, Columbus mentioned Genoa as his birthplace. Because of the city's magnificent situation it is surnamed "La Superba." It has been a landing port since the Middle Ages



UNCOVERED AFTER SEVENTEEN CENTURIES

Pompeii to-day is about one half uncovered. Excavation proceeds slowly, due to limited funds. During the eruption, the city was overlaid with ashes to a depth of twelve feet or more, preserving the lower stories in splendid condition. The stucco walls in some of the more pretentious houses bear paintings that give valuable data about life in Roman days. The stone face of the drinking fountain, from which poured a stream of water, is barely recognizable; the thousands of faces pressed against it have worn away the features



© Ewing Galloway, N. Y.

PIAZZA AMEDEO, NAPLES

The heart of the modern aristocratic residential section of Naples. Here, where each building is a veritable palace, live the wealthy Neapolitans



Photo by Elmendorf

PUBLIC FOUNTAIN, CAPRI

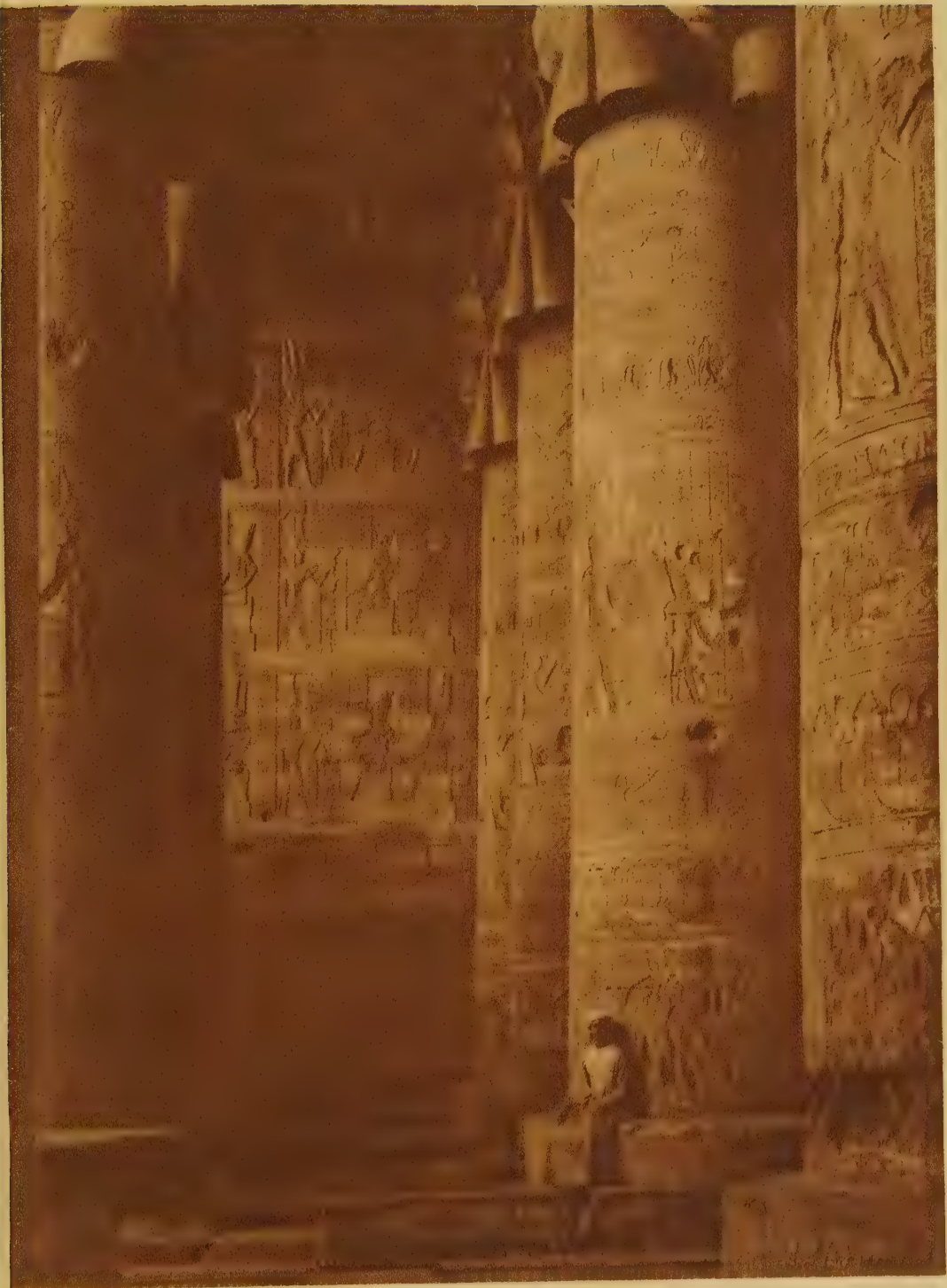
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The center of civic activity. Thousands of inhabitants of the quaint old town on the western coast of Italy come daily to this fountain for water and the exchange of local gossip



MAJESTIC COLUMNS OF THE TEMPLE OF ZEUS, ATHENS

Hadrian completed this temple to the great god Zeus about 129 A.D. It was the third largest of any Greek shrine. The columns, of which there were originally one hundred and four, are fifty-six feet in height and five feet in diameter



© Ewing Galloway, N. Y.

INTERIOR, TEMPLE OF DENERAH, EGYPT

The exquisite tracery of the picture-stories of ancient Egypt rouse the admiration of travelers. These carvings have retained their original delicacy, due to the mild, dry climate, and in some cases the original coloring is still evident



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CASTELLO BARBAROSSA, CAPRI

A picturesque, historic old ruin perched high above the blue Mediterranean and dominating what is admitted to be the most beautiful bit of rugged marine scenery in southern Europe



Photo by Elmendorf

© Ewing Galloway, N. Y.

A HOUSE IN CAPRI

The Island of Capri was the favorite resort of the Emperors Augustus and Tiberius, who lived there in the greatest luxury. Capri, the port, has about three thousand inhabitants, mostly fishermen and vine dressers



MARY'S WELL IN NAZARETH

Here the housewives gather for their daily supply of water. The well has been the source of clear cold water for many hundreds of years, and even in the time of Christ it served as a gathering place for the women of that time—hence its name. The artistic earthen water jars are being displaced by the ugly but more practical five-gallon cans used by the oil companies as containers for gasoline, which when emptied are eagerly sought for the family reservoir



THE DAMASCUS GATE, JERUSALEM

Most important of Jerusalem's many portals, excepting the Jaffa Gate, which is the one mainly used by tourists. The gate opens to the north, and is the main thoroughfare for the natives coming from the cities and villages of Judea, Samaria, and Galilee. The antiquated aspect reminds one that it dates from the fourth century



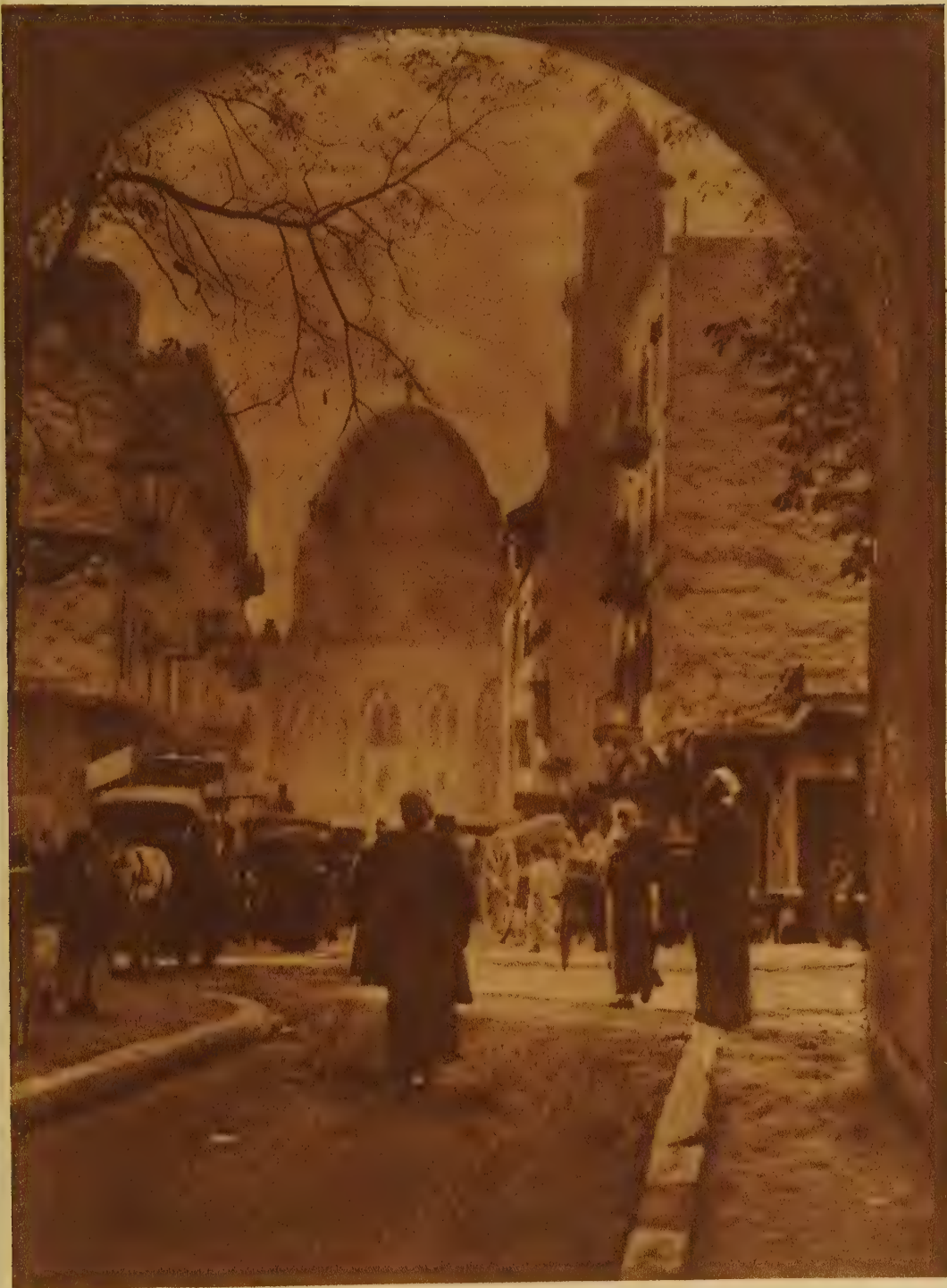
THE GARDEN OF GETHSEMANE

Just under the shadow of the east wall of Jerusalem is a carefully kept plot which surrounds a few olive trees so ancient that they seem to groan under the weight of the years they have survived. Their trunks are gnarled and twisted as if they too had borne the agony of the Lord who suffered there. Life still remains in the smaller branches, and under the careful ministrations of a few monks who have the garden in their charge it is indeed a grateful sight in a land so rugged and barren



DAVID STREET IN JERUSALEM

The Broadway of Jerusalem. No vehicles gain access within the walls except for a short distance at Jaffa Gate. At sunset all shops are closed, and few people venture out after dark, for the streets are unlighted. David Street runs eastward from Jaffa Gate to the temple, and is the boundary line of the four sections of the old city—the Armenian, Jewish, Christian, and Mohammedan quarters



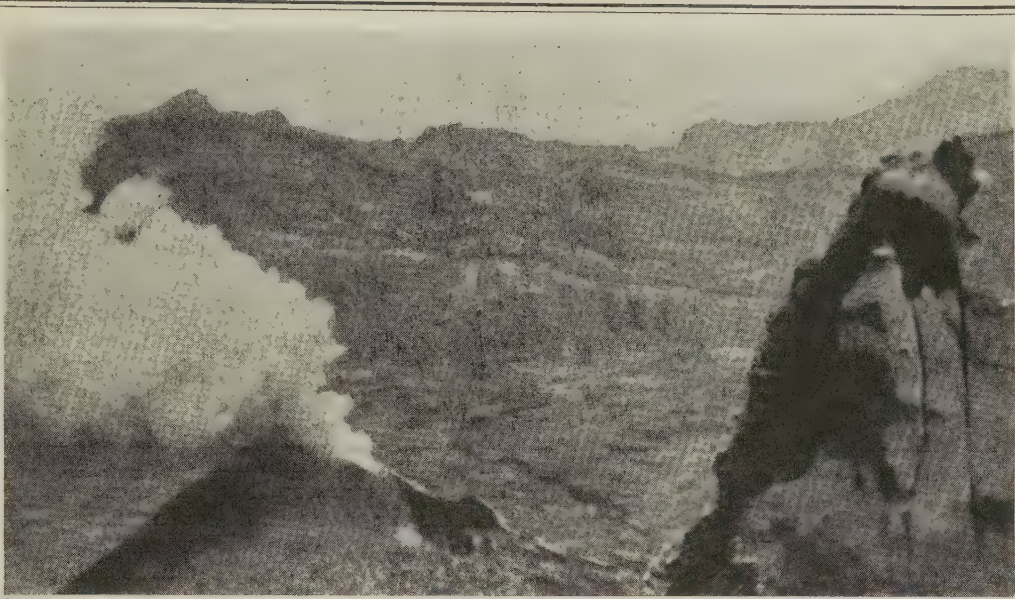
THE BAZAARS OF CAIRO

The streets in the native section of Cairo have been imitated in the side shows of carnivals and expositions in every civilized land, but all these attempts lack the "atmosphere" of the real thing. The Arab spends his waking hours almost entirely out of doors, and the streets are filled with surging crowds, and threading through them are every sort of wheeled vehicle



A DESERT "DANDY"

A superb example of Arab strength and grace. The beaded ornaments and the potent "charms" are necessary adjuncts to his costume. Yards and yards of linen, wound in complicated fashion, form the headdress and robe



Photograph by Paul Klotz

THE CONE INSIDE THE CRATER
OF MT. VESUVIUS ❖ ❖ ❖

For centuries the cause of terror, to the densely populated area about it and the source of the greater part of the information on which geological theories of volcanic action have been based



T. VESUVIUS ❖ ❖
THE WORLD'S MOST ❖
FAMOUS VOLCANO ❖

of the Pompeian Forum, you will realize not so much the vine-clad Vesuvius of the present as the fire-belching destroyer of eighteen and a half centuries ago.

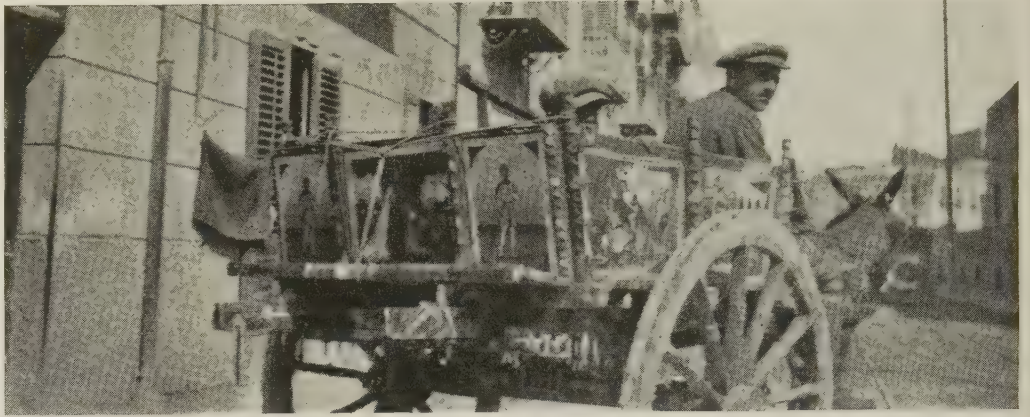
The finest and deepest impression of Vesuvius is to come. The funicular road up the volcano passes the grape orchards, the piles of stone, slag, and lava indicative of the several periods of eruption. Government guides conduct you carefully over the rim of ashes to the vantage point for a view of the crater and the cone. And then—the moment of a lifetime! In the huge abyss the vapor clears and from the cone a crimson stream leaps and falls, and flows into the waiting bed of cold green mineral. That sinuous, brilliant fire against a background of desolation—a thing startlingly alive in a region of death-flare, a menace, a blood-red scourge—and all else gray smoke, brown rock, dun-colored ashes! Strangely, you have no fear. You go nearer and nearer. The old guide supports you on the steaming pile inside the crater; but for him you would forget danger and be lured still farther to the rim of the roaring furnace.

At the sunset hour the descent is made to the pine-fringed city on the shore of the Bay of Naples. You have been face to face with Vesuvius, felt its hot breath, looked on its living furnace. It is an experience you can never forget.

Della Mohr.

Vesuvius dominates from every vista, by day and by night, from Naples or Capri, from Pompeii or Sorrento. Indulge at leisure, if you can, the glow of awe and wonder that comes at first sight of this dramatic pile. Consult your mental reserve of geography, history, and Bulwer Lytton, and then give yourself up to the luxury of just *feeling* Vesuvius. This may be done while you lunch in the shadow of the old fort, with the bright-colored sailboats and beflagged launches crowding the inlet between the coast and the island. Naples is green and majestic, the bay sparkles. Ten miles away, on the plain of Campania, Vesuvius stands guard—or challenger—with its eternal flag of smoke flying aloft, 4,200 feet above the sea. Those are truly brave villagers that have dared to build homes and plant grape arbors on its very breast.

Play around the mountain, get the perspective of its twin peaks from all vantages, see it by sun, rain, and moonlight, and then go near. There are two irresistible viewpoints: one from Sorrento, the other from the ruins of Pompeii. Standing in the ruins



A SICILIAN "CAR-
RETTO," OR CART

These oak carts are heirlooms and are carefully preserved. Upon their panels are painted pictorial representations of the island's history, landscapes, and holy sites



SICILIAN SILHOUETTES

BY SAMUEL R. STERN

Long before maps were made or geographies written, the triangular wedge of land inhabited at the beginning of civilization by a tribe called *Siculi* undoubtedly divided the Mediterranean Sea in half. It is also likely that the island was formerly attached to the toe of Italy's boot, from which it is now separated by the Straits of Messina. Sicily is the largest island of the Mediterranean. At the narrowest point, between Scylla on the Italian shore and Charybdis on the island, the currents and tides are so treacherous as to justify the portent of the phrase "between Scylla and Charybdis," meaning between two dread alternatives. The Straits of Messina are from two to twelve miles wide, and about twenty miles long.

There are several convenient ways of crossing from Italy to Sicily. The trip of 170 miles from Naples to Palermo, on the northwest coast, is made daily in fairly good-sized vessels. One can also go from Rome or Naples to Messina by a train that is transported across the straits by ferry. The island has a population of about three and a half million people. A great majority of the people are engaged in growing fruit, nuts, and olives. Sicily is also the chief source of the world's supply of sulphur, and her fisheries give employment to thousands of persons.

All Sicilian towns were apparently laid out on the same plan. No matter where you go, in the valley or on the mountain top,

you see people huddled together in small narrow houses built only a few feet apart, and often resting on arches that shade the streets below. Some streets are too narrow to admit of a vehicle's entering. Goats are everywhere—in the homes, streets, roads, and fields, and even climbing the olive trees. Cows and horses are seldom seen. The jackass is the only carrier of man and merchandise on land. The arched ways keep out the heat in summer and provide shade, and they also minimize the effect of the sirocco, a hot wind that comes from the Sahara Desert and creates great havoc. It tears doors from hinges and windows from their casements, and the dust that follows in its wake penetrates to the innermost chambers of the houses and stores.

Taormina, a popular winter resort in the Province of Messina, is reached from the coast by a remarkable motor road. Hairpin turns wind on a constant up-grade for hundreds of feet. A splendid panorama, gradually unfolding, shows the Ionian Sea below and Mt. Etna high above. Etna, situated near the east shore, is the loftiest point on the island, its elevation being nearly 11,000 feet above sea level. Alexander Dumas, writing of Taormina, described the prospect in the evening "when the sun is setting behind Etna and the shadow of the great mountain is cast upon the Calabrian hills, the forest and uplands glowing with purples melting into blues, and violets into reds." Nearly everything in this old-world town of 5,000 souls dates from a period before the Christian era. The hotel, majestically placed on a soaring peak, was built centuries ago as a castle for a medieval knight. In

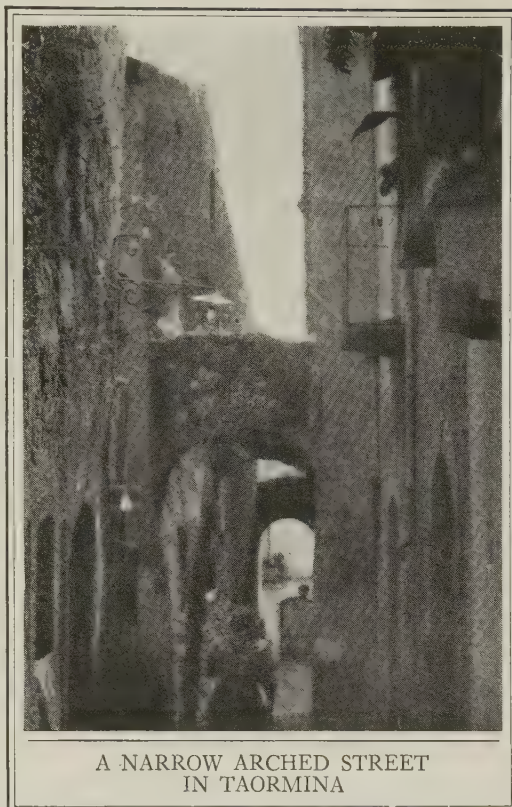
and about beautiful Taormina artists are at work, sketching the architecture and decorations of old churches, towers, and buildings, and making pictures of the workers in the orange and lemon groves.

There is an open-air theater only a short distance from the town that was erected over two thousand years ago when the Greeks were in possession of the island. Local concerts are often held in this mammoth amphitheater.

It must have taken a deal of time, patience, and labor to construct towns like these on heights far above the sea. Yet all over Sicily you find them. The principal reason for building them so was that the difficulty of their approach discouraged attack. If enemies did dare the trail they could be seen advancing and a better defense could be prepared.

Palermo, called "the happy," has an imposing position on the shore. Within its walls is a private chapel with mosaics of matchless beauty portraying the creation and development of man and the life of Christ and the Apostles. Palermo has four hundred thousand inhabitants.

Sicily is unfortunate in the fact that one sixth of the island is owned by less than two

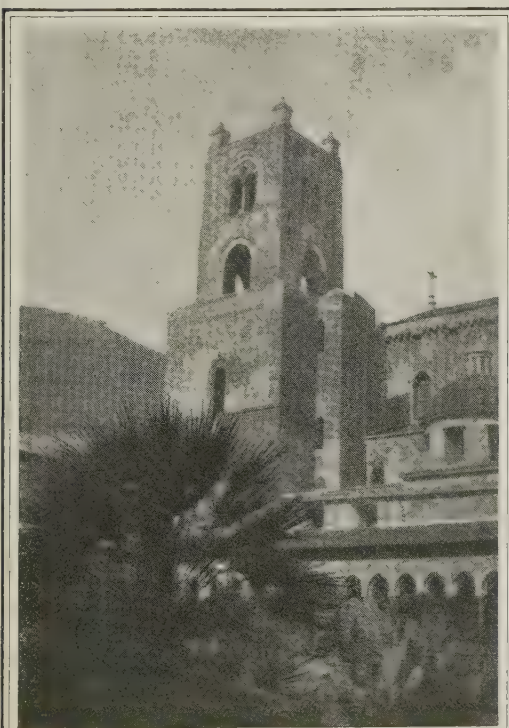


A NARROW ARCHED STREET
IN TAORMINA

hundred people. Only about ten per cent of the inhabitants live in the open country. Sicilians seem to prefer the cities, and often willingly travel many miles to and from their work in the fields, forests, mines, or orchards. There is an entire absence of the cottage life found in other parts of Europe.

The better class of Sicilians are fine-looking. The women have handsome eyes, and the men are well groomed. The majority of the people are extremely poor, but their appearance and occupations are invariably picturesque. Gossipy old women sit in doorways weaving their yarns. Younger ones go to the community fountain balancing expertly their well-filled jugs, or carrying fuel upon their heads from the mountains to the villages below. The children are much overworked; extreme youth seems to be no impediment to heavy physical labor. Many young girls are employed making lace and embroidery.

The roads of Sicily are for the most part very bad, and lend themselves to travel by cart much better than by automobile. But the island is so attractive that sooner or later tourists will compel a good roads movement, and then it will indeed be a motorists' paradise.



NORMAN ROMANESQUE CATHEDRAL
NEAR PALERMO



DRAMATIC MOMENT IN HISTORY

THE OPENING OF TUTANKHAMEN'S TOMB

Described for The Mentor by Arthur Weigall

It was a dramatic moment in history, that hour in early afternoon on February 16, 1923, when Lord Carnarvon passed through the door of the death chamber of Tutankhamen,* the very location of which had been forgotten before the first Rameses came to the throne. That moment has been described for The Mentor by Mr. Weigall, who was for many years Inspector-General of Antiquities in Egypt.

"The uppermost feeling was of pity," he said. "It touched all of us who were there. There was something of a sense of the tragic in it: compassion for this Pharaoh who was being awakened. Once so powerful, now he seemed like a man washed up on a strange beach, a man stranded in the ages, one left behind by time, with all his people gone. He had lain so long in his dark room; and now he was being brought from his own world into a world of cameras and moving pictures, X-rays and electric lights. There was not a soul there who did not feel a tremendous tension. We had come to the last of the great kings' tombs, and probably the most complete. For more than a hundred years men had been seeking it.

"The scene was like the setting of a drama, but it was intensely real: In the distance, the city of the dead, all gaunt and glaring; about us, the barren Libyan hills, with not even a palm in sight, and the hot narrow valley—Biban-el-maluk, 'the doorways of kings,' which they chose for their secret resting places so they might lie forever unmolested by marauders. And in the tomb itself, buried in the rock, the two Ka statues of Tutankhamen himself, each with the royal mace, on guard beside the sealed door in the outer chamber, with its treasures about them.

"It is no doubt nonsense to talk of superstitions. Yet even Lord Carnarvon was nervous. He was a sick man when he went to Luxor, and he was under a tremendous strain. This was the moment which would show if years of work had been wasted or would give up the biggest find. When the moment to enter came at last, after the way had been cleared, he was



ARTHUR WEIGALL IN HIS STUDIO

Preparing a cast of Tutankhamen for exhibition in Great Britain. As scientist, artist, and author, Weigall has for twenty years been discovering and describing Egyptian antiquities. He began his career as assistant to Professor Flinders Petrie, and later conducted excavations at Thebes and Sakkara, and in other archaeological fields. Mr. Weigall is the one standing on the box

laughing and joking nervously. His voice was that of a man strung up. He gave the word in some such phrase as, 'Well, come on, boys.'

"Six weeks later, on the day of Carnarvon's death, a colleague asked me, 'Do you remember what you said to me when he went in?' I had forgotten. 'What you said,' my friend told me, 'was this: 'If he goes in there in that spirit, I give him six weeks to live.'"

"As the party filed down the stone steps of the tomb, I could not help thinking of Aladdin and the Forty Thieves. The entrance was a spot of black in the brilliance of the desert. The heat shimmered on the barren earth and the biscuit-colored rocks. The dead-white road glared where it wound for miles through the necropolis. To one side a few police huddled in a tent; on the hill, thirty feet above the tomb, a watchman cooked his dinner at an open fire.

"There came a tapping: Howard Carter's chisel on the limestone blocks at the top of the sealed door leading to the third of the four rooms cut in the rock. Bit by bit the stone work came loose and workmen carried it out. The sharp tapping kept on, steadily. There was no other sound. The

*Note: The king's name is made up of three words, Tut-ankh-Amen, meaning "In the Living Image of God."

tapping continued. It was like awakening at Resurrection. We had a curious feeling that the man inside was awake now, that he had heard and was straining to know what had come to him. The sealed doorway was swung free. At that moment a hawk—the royal bird of the Pharaohs—came soaring over the burial plain from Luxor; it hovered a moment directly over the tomb and flew straight into the west. This sounds like nonsense. None the less, it happened.

"The seal covering the inner entrance was shifted aside. Two great eyes stared out through the opening: the magical eyes of the dead, painted on a panel of wood and left on watch.

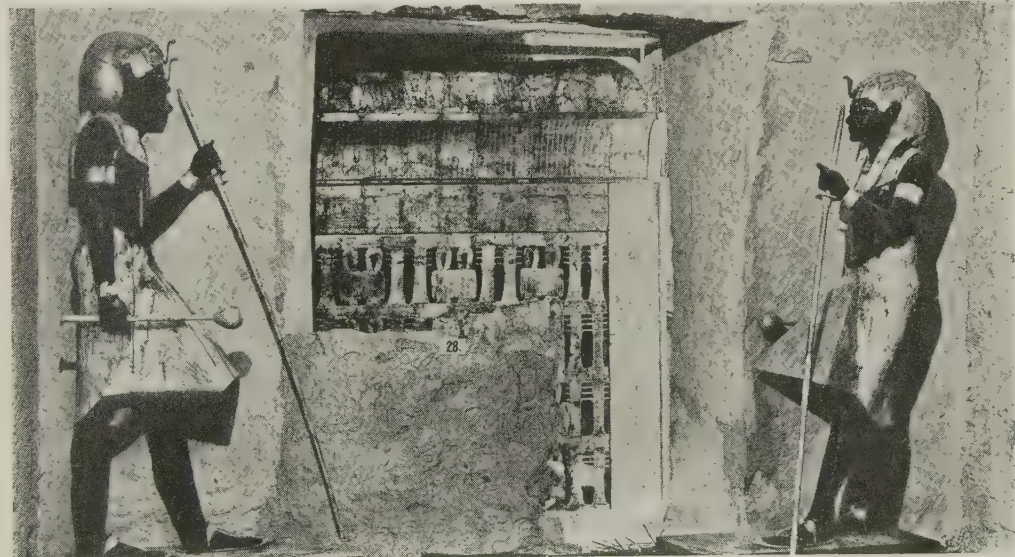
"The inner chamber, containing the catafalque, is perhaps twenty-five feet by twelve, and ten feet high; its floor is three feet lower than that of the outer room. Carter and Carnarvon dropped down, carrying an electric torch. They found what appeared to be the first royal tomb intact. There is but ten inches between the catafalque and the wall; they squeezed around a corner, and on the front of the big wooden structure found two doors, bolted and bearing the seals put there by priests after robbers had once entered the tomb.

"When Carnarvon came out at last, his face was dead white. The doors creaked open as Carter shot the bronze bolt; within

the catafalque he and Carnarvon found a space of two feet, and then a second great box, shrouded with a pall of linen covered with gold sequins. Skill was needed to erect these tabernacles, which all but fill the chamber they occupy.

"Robbers had entered the central chamber of Tutankhamen's tomb, but the catafalque, resealed by the priests, appeared not to have been entered. A vase or two lay about, and outside the doorway, which priests also sealed, a bit of linen drapery had been thrown over one of the Ka statues of the king: the desecrators could not stand the watchfulness of the figure. Often in such cases the thieves gouged out the eyes of the statues. The robbers that entered the tomb of Tutankhamen made their attempt before 1150 B. C. The burial place was already old: Tutankhamen ruled from 1358 to 1351 B. C., and by 1150 the entrance to his tomb was covered by a natural accretion of earth and by rubbish from the tomb of Rameses VI, in the hillside above.

Terror drove out the Egyptian thieves who so long ago dared the king's wrath, and something of that terror laid its spell on the exploring men of to-day, who came not to despoil but to preserve the name and story of a king whom some believe to have been the Pharaoh of the Exodus.



© New York Times

THE SECRET OF THE INNER CHAMBER

A portion of the shrine of Tutankhamen's tomb, elaborately carved and gilded and inlaid with blue faience. The piece of the wall in the foreground bears the seals. Ka statues guard the entrance



MAIN ENTRANCE TO THE CAIRO MUSEUM



STEPPING BACK

4,000 YEARS

BY ALFRED HEINICKE

The disposition of the objects found in the tomb of Tutankhamen is an active source of speculation. Some will go to the British Museum, but the finest specimens will remain in Egypt. The National Museum at Cairo is now undergoing a house-cleaning to make room for the Tutankhamen effects.

So many antiques of historic importance were removed from Egypt in the past, that the Egyptian Government created a Department of Government Excavations, and ruled that only after officials had chosen half of the rarest specimens unearthed by European expeditions could the remainder be transported from the country.

Ever since a member of Napoleon's military expedition to the Nile found the Rosetta Stone, key to Egyptian hieroglyphics, the French have been active Egyptologists. In the middle of the last century Auguste Mariette, an assistant in the Louvre at Paris, went to Egypt to undertake archæological excavations under the auspices of the French Government. He demonstrated such an ardent spirit and became such an admirer of Egypt that he was

appointed the first Director of Government Excavations.

With the aid of the Egyptian and French Governments, Mariette founded in 1858 the National Museum. He died in 1881, and a few years later plans were drawn up for a modern museum building in Cairo. At the entrance is Mariette's tomb, a sarcophagus unearthed in the Nile Valley. Sir Gaston Maspero, the noted French Egyptologist and author, became the second director of the museum.

The building, constructed at a cost of five million francs, was completed in 1902. In its stately halls have been assembled the rarest

treasures taken from ancient Egyptian tombs and storehouses. In the Gallery of Honor are many beautifully carved granite basalt sarcophagi. Here also are boats in which the ancient Egyptians carried their dead for burial in the pyramids. These boats were found imbedded in the loose desert sand near the northern pyramids of Dalishur. Their discovery leads to the conclusion that the royal burial grounds could be reached only by boats in times of high water.

A heroic group on the stairway represents King Amenthosis III and his wife Tiji, with their three children. This splendid work of art was found in the years 1906-1908 and was brought to the museum in sections. Some missing pieces were cleverly reproduced;



THE INSPIRATION OF A MODERN FASHION

luckily, the heads were found intact in the excavations.

The Cow of Deir el Bahri and her chapel are particularly interesting to visitors. The sacred cow is called the finest piece of animal sculpture ever taken from Egyptian soil.

Articles from the graves of the Theban kings are found on the upper floor of the museum. Toilet requisites, musical instruments, goldware, dresses, fan and mirror handles, suggest a luxurious age. The curators have sorted small sphinxes, statuettes, axes, chisels, wooden tortois (used for pin-cushions), shoes and sandals, boxes for cosmetics used by the women of those days, and children's toys. In the Gallery of Gems are displayed the jewels of royal ladies of Egypt—necklaces, bracelets, amulets, and clasps of amazing workmanship.

The tomb of Queen Teja of the first dynasty yielded four bracelets of great beauty and value. The story of their discovery leads into the byways of romance. Centuries ago the queen's tomb was pillaged and her mummy broken into small pieces. One of her forearms was secreted by a robber in a hole in the wall of the tomb. Here it remained forgotten. Finally the tomb was converted into a shrine; for more than a thousand years none of the pilgrims con-

tinued to worship at the shrine, and no one discovered the hidden arm and the bracelets. The Copts destroyed the shrine, and later, when a foreign mission carried away the contents of the tomb, the arm still remained undisturbed. Finally it was discovered by a workman who had put his dole of bread in the opening of the wall. When the bandages were removed, Queen Teja's bracelets clattered to the ground. They represent the very earliest examples of jewelry known, dating back nearly 5,000 years before Christ.

Mummy hunting flourished for many years in Egypt. Hundreds were sold out of the country, until finally the Government put a stop to this ghoulish trade. In room after room of the museum are ranged the coffins

of dead monarchs and their royal households. The arms of all mummies are folded over the chest. There were several different processes of mummy making. Most of the bodies in the museum have been preserved by means of spiced gums, or pitch, or carbonate of soda.

A never-failing object of pilgrimage is the casket of Rameses, who built Thebes and Karnak and laid a heavy hand on the Israelites. Another tomb that always attracts attention is that of a princess mummy with a tiny baby.



CHAIRS 4,000 YEARS OLD

After which "Empire" furniture was modeled



MUMMY OF SETI I AS IT LOOKED ON REMOVAL OF THE PROTECTING CLOTHES
As the most perfectly preserved mummy in the world, it is one of the most precious exhibits in the Cairo Museum



THE KA

Man's Double in Ancient Egypt

BY LORINDA M. BRYANT

The Egyptians believed that every man, king, and god was born with a double personality. They were taught that a second self, or "Ka," was created with him, and that this Ka represented him in the spirit world, throughout his life. When death came, the Ka was free to wander at will. If food and drink were not furnished for the Ka, then it would wander about in search of it. This to the Egyptian was unthinkable. Food must be furnished, and also an abiding place.

A portrait-statue of the deceased was always made so that the Ka might recognize the home prepared for it. The Ka animated the statue and received the mortuary offerings. An invariable characteristic of a Ka was its dignity. The effigy of a prince must have a princely bearing, and one of a professional person must have a pose indicative of his calling.

After the statue of the Ka was made it was put in the Ka chapel, called the "Serdad." This was an inner room of the *mastaba*, or tomb, of the deceased. It was believed that the carved image possessed intelligence, and that when it lived in its new home, the Ka chapel, it could enjoy the odor of the delicious offerings brought by "the priests of the Ka."

The food was placed on a low table in front of the false door of the tomb where the Ka could easily regale itself. These tables—really a kind of doorstep to the false door—were made of marble, alabaster, or granite, and were elaborately

carved with pictures of foods and drinks—cakes, bread, geese, beef, fruits, vegetables—and flower decorations. On many of the tables were small tanks or hollow channels where libations of wine were supposedly poured out to the honor of the deceased and his gods.

The freedom of the Ka was remarkable.

It could come and go as it willed; it could live in the other world or in this world. In the marvelous Egyptian exhibit of the Metropolitan Museum of Art, New York, is the reconstructed original tomb of Perneb, who lived about 2650 B. C. This royal sepulcher was found on the west side of the Nile at Sak-kara, the cemetery of old Memphis. The wooden portrait-statue of Perneb was destroyed by ancient plunderers. The museum authorities have substituted for Perneb's own Ka a replica of the famous "Wooden Man," which is one of the most remarkable features of the Cairo Museum.

In the British Museum is a wooden Ka figure of Rameses II taken from his tomb at Thebes. Old Rameses the Great merits interest on several counts.

Besides being one of the most powerful rulers of an ancient dynasty, he is particularly worthy of notice because he was the father of one hundred and eleven sons and fifty-one daughters. He honored several of his favorite children by having small statues set up beside his own Ka.

The Ka of Tutankhamen has frequently been mentioned in cable dispatches. Portrait-statues of the youthful ruler were discovered on either side of the entrance to the tomb, opened under sensational circumstances in February, 1923.*

*A picture of these statues is shown on page 37 of this issue



In the Cairo Museum

THE VILLAGE CHIEF

A Ka statue carved thousands of years ago, and accounted the finest known example of ancient Egyptian sculptural art. The face and figure are of wood; the eyes are of quartz and rock crystal, with eyelids of bronze

B

BOCCACCIO, KING OF STORY TELLERS

BY PHILIP HARRIDAN

It gives one a strange emotion, walking in the environs of Florence, to look over the walls of the identical gardens where Boccaccio's lovely ladies sat six centuries ago and exchanged with their companions the immortal tales of the Decameron.

There are two of these gardens. One surrounds the country house called Poggia Gherardo, a two-mile walk from Florence. Pools, greensward, and lanes pertaining to the Villa Palmieri supplied the background for the second part of the story-telling tourney comprised in the collection titled "Decameron," or "Ten Days."

Boccaccio was familiar with both these estates as a boy. His stepmother dowered her husband with a farm near by, and young Giovanni lived there for several years. Information about his birth and boyhood is not definite. He was born in 1313 or 1314 in Paris, where his father, a Florentine, was engaged in business. There the young merchant met and loved a French noblewoman. As a babe in arms the child was carried back to Italy, where his father married a girl of his own countryside. When he became a writer, Giovanni was never tired of calling attention in his poems and stories to the beauty of the olive and cypress trees that covered the hills. Twenty miles from Florence there is an old dwelling called the House of Boccaccio, part of which sheltered the youth Giovanni.

To please his father, he tried to learn the banking business in Naples, and later he studied law. For six years, he says in one of his works, "he did nothing but waste irrecoverable time." He hated business and money-making, but he passionately loved the pursuit of culture. He had plenty of good times, too, for Naples was a gay city under the reign of King Robert, and the Boccaccio

family had many friends at Robert's court.

Giovanni was still an unwilling student of the law when on a certain fateful Holy Saturday he went to mass in a fine church of Naples. While he was listening to the service there appeared to his eyes "the wondrous beauty of a young woman. . . . I had no sooner seen her than my heart began to throb."

Seized by her blond loveliness, he watched the lady leave the church . . . and returned on Easter Day, and saw her again, and she him. He learned that she was the natural daughter of the King of Naples, and the wife of Count d'Aquino, to whom she had not long been wedded. Her age was about seventeen. Her personal allurements and her appetite for admiration had already involved her in numerous affairs.

After a protracted period of coquetry, the fair-haired countess accepted Boccaccio as a lover. Fast in Cupid's chains, from now on he had but two desires: to write, and to continue in the smiles of Maria d'Aquino, the "Fiammetta" of his dreams. She became his inspiration and his despair. As Dante loved Beatrice; as Petrarch, Laura; so Giovanni gave himself to Fiammetta. Faithless Fiammetta! She betrayed him when he was twenty-two. His entire life seemed then on the edge of disaster; but he found consolation in following after another and always constant mistress—Literature. Of the many works he produced, the one most truly worthy of enduring fame is his romance "Amorosa Fiammetta." He was the creator of the novel,

and is named with Dante and Petrarch as one of the three founders of modern literature.

Even when Fiammetta died, Boccaccio's love for her still remained a definite part of his existence. Because of her betrayal he mistrusted all women and held their morality in contempt. This attitude is bitterly evidenced in his "Life of Dante," and in "Corbaccio," written "to open the eyes of the young to woman's perfidy."

When Boccaccio was forty years old he undertook the major work of his career, the



GIOVANNI BOCCACCIO

Whose "Decameron" ("Ten Days") is one of the classics of literature, also wrote a Life of Dante and commentaries on the first sixteen cantos of the "Inferno"



SCENE OF THE DECAMERON

Villa Palmieri, where the stories of the third to the tenth days of the Decameron were narrated, can still be seen in the suburbs of Florence

Decameron. In this, too, he finds a place for false Fiammetta. She is named as one of the seven patrician young women who fled to the country from the mournful horrors of the Black Death, which ravaged Florence in the year 1348. Escorted by three gallants, they found diversion at the little palace identified as Poggio Gherardo, and on the walled terraces of Villa Palmieri. Amid these pastoral surroundings, the ten friends passed the time telling stories, crowning every day for ten days a new "story master," and choosing a different theme daily.

These inventions of Boccaccio's pleasure-seeking young Florentines were related in turn, ten tales to a day—some short, some longer, but all with variety as limitless as humanity; better than the "Arabian Nights' Tales" in their setting, more authentic than Chaucer's "Canterbury Tales" in their relations of life, and sprightlier, more comic than either. No literary product of the fourteenth century can be compared to this series of one hundred imaginary narratives, just as in the thirteenth century Dante's "Divine Comedy" was supreme. There is a considerable bibliography reciting the influence of the Decameron upon the work of Shakespeare, Molière, Keats,

Tennyson, Lessing, and other master writers of European nations. The French say truthfully that the subject matter of many of the ribald tales in the Decameron are borrowed from their literature, but it was Boccaccio's genius that wove into a shining fabric these types and themes drawn from other sources. An epic poem, "Teseide," written at Fiammetta's wish and dedicated to her, has an important place in the evolution of poetry in its modern form because of its original rhythm. Chaucer adopted some of its principal features in "The Knight's Tale," and Lord Byron made use of the meter in "Don Juan."

The first printed edition of the Decameron was probably issued in Florence about 1470. The first English translation appeared in 1620.

One of the pleasures that came to Boccaccio in middle life was his friendship with Petrarch, whom he had long admired for his piety and gifts of scholarship. When he got word of his friend's passing, in the year 1374, Boccaccio had himself been ill for some time at Certaldo in the Tuscan hills. His death came about Christmas time a year later. As specified in his will, he was buried in the village church, and there he lies still, the master story teller of all time, and a master lover.



ROOM IN BOCCACCIO'S HOUSE, CERTALDO

FOUR-MINUTE ESSAYS, by DR. FRANK CRANE

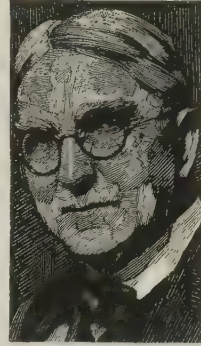
THE MAN WITH A MILLION FRIENDS

Dr. Frank Crane was not known outside of a small circle of friends ten years ago when he began writing for one daily newspaper.

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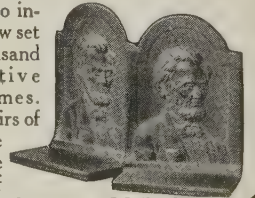
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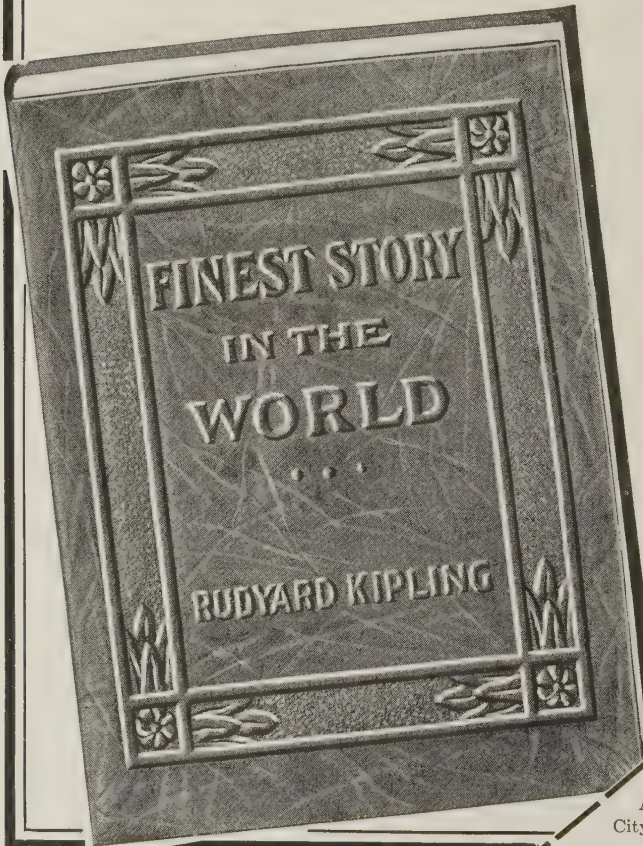
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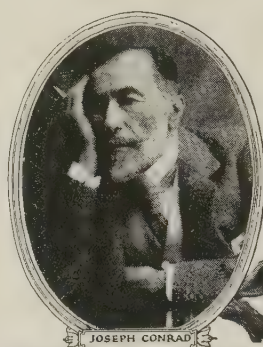
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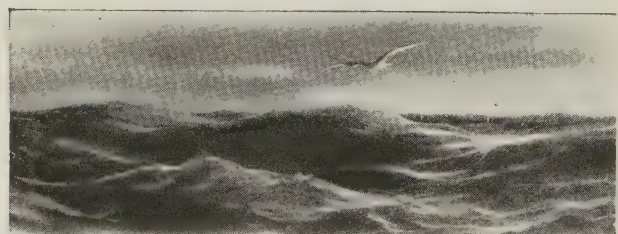
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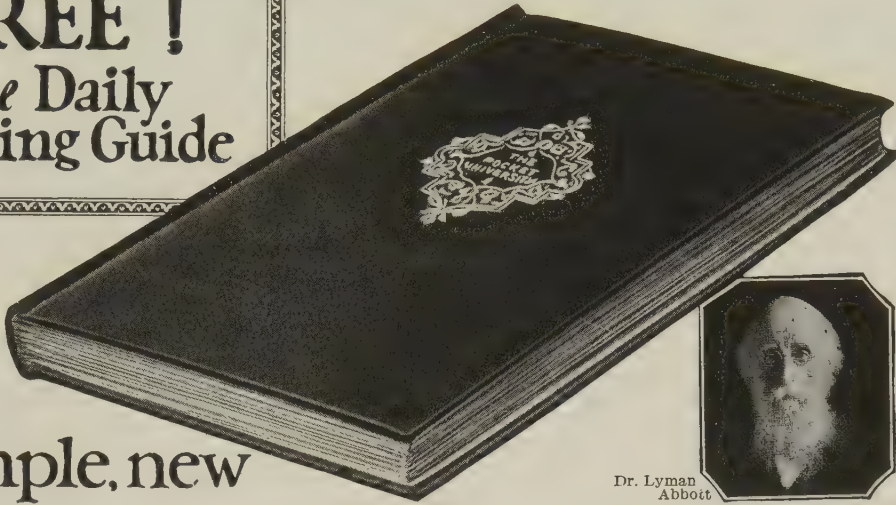
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Does the way you talk reveal your lack of education or does it prove that you are a person of culture and refinement? Are you handicapped in your speech and writing or does your command of English rise to meet every occasion and every situation? English is the one weapon you must use every day. Here is a new way to improve yours—almost at once.

MANY persons say, "Did you hear from him today?" They should say, "Have you heard from him today?" Some persons spell calendar "calender" or "calander." It is astonishing how many persons use "who" for "whom," and mispronounce the simplest words. Few persons know how to spell certain words with one of two "e's" "m's" or "r's," or with "ie" or "ei," and when to use commas in order to make their letters absolutely clear. And most persons use only common words colorless, flat, ordinary. Their speech and their letters are lifeless, monotonous, humdrum. Every time they talk or write they show themselves lacking in the essential points of English.

Every time you talk, every time you write, you show what you are. When you use the wrong word, when you mispronounce a word, when you punctuate incorrectly, when you use flat, hackneyed phrases, you handicap yourself enormously. A master-command of English enables you to present your ideas clearly, forcefully, convincingly. If your talk and letters are incorrect it hurts you more than you will ever know, for people are too polite to point out your mistakes.

Wonderful New Invention

For five years Mr. Cody worked almost day and night on the study of the problem, "How to make correct habits in speaking and writing stick in your mind." After countless experiments he finally invented a simple method by which you can acquire better command of the English language in only fifteen minutes a day. Now you can stop making the mistakes in expression which have been hurting you. Mr. Cody's students have secured more improvement in *five weeks* than had previously been obtained by other pupils in *two years!*

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Under old methods, rules are memorized, but correct habits are not formed. Finally the rules themselves are forgotten. The new Sherwin Cody method provides for the formation of correct habits by constantly calling attention only to the mistakes you make.

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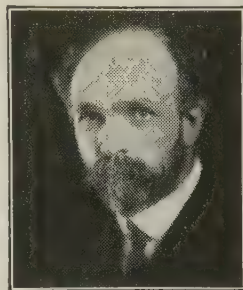
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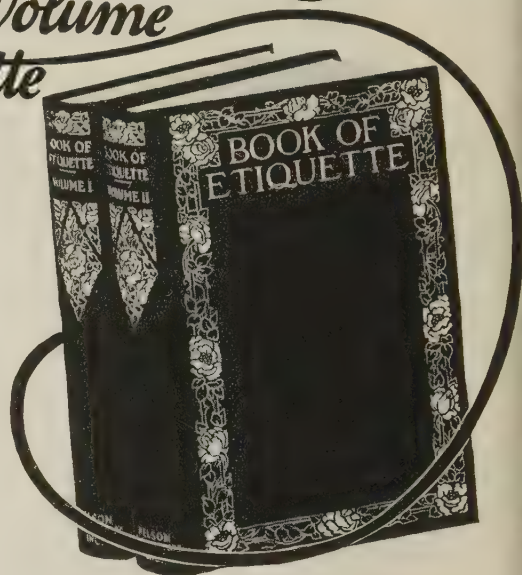
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THE OPEN LETTER



HAPPY New Year"—that's the greeting in millions of mouths to-day all over the world. And the usual answer is: "Thanks; same to you!" Sounds cheerful and friendly, and so it is. But what does the greeting really mean, as it goes generally between individuals? It's a fair question to ask, for the familiar old words come so trippingly off the tongue that one doesn't always realize the wealth of good will implied in them. We say: "I wish you a Happy New Year." Think of it—Three Hundred and Sixty-five Happy Days! This year, three hundred and sixty-six days! What more could we wish anyone than that?

Sometimes, however, the greeting doesn't carry all that meaning. Sometimes it simply means: "I hope you get what you want this year." And the answer is: "Thanks; I hope I do." I don't think much of that New Year greeting. Getting what one wants doesn't always mean a Happy New Year. Very often it means something quite different. It may mean the getting of things and the accomplishment of things that bring no happiness whatever. When we say "Happy New Year" we certainly don't mean that we want to see anyone get everything that he or she is bent on getting. We don't mean material things at all. There are lots of folks that have lots

of material prosperity, and lots of unhappiness with it all. We don't wish that on anyone. We mean HAPPY New Year. We mean anything, great or small, that will bring happiness.

Have you seen or read Maeterlinck's

play-poem, "The Blue-bird"? It makes the meaning of the New Year greeting clear. Whether one is living in wealth and luxury or just comfortably provided for; whether one is living in country cottage or city flat, or in a room and

kitchenette like O. Henry's Della and Jim—it all comes down to the same simple question: "Is the Bluebird there?" If it is, one knows what the "Happy New Year" greeting means.

We don't care what one's material prosperity, or lack of it, may be. We are not concerned about whether anyone can "get there" this year, if "getting there" brings one no happiness.

There's just one thing we're thinking of on this first day of 1924, and we broadcast it here: We wish you a "Happy New Year," and it means a "HAPPY New Year"—just that.

W. D. Moffat
• Editor



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